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his government. Free until the mastery of this government was demanded. Like Pharaoh of old, it was of the selfish suffering that came upon him. Emancipation was owing to the irresistible logic of events. The negroes were not free because they were free, but because they were not slaves. Frederick was not free because he was not a slave, but because he had been separated forty years. He had often tried to find him; had sent agents down South again and again, but never could get any straight answers. Slavery was a system that hid behind him. He had some, bitter blood. He spoke of his unappealable joy in being restored to him again. The sight of those two long-haired brothers standing side by side—these two men, who had been separated for so long—had often affected—moved the audience to tears. It seemed as if the picture had been taken for an artist. It was the first time Perry ever heard Frederick make a speech; it was a great event to him. His eyes were full of tears. He was proud of him. He had overheard his master say he was proud of his property into Texas, and then he could run to his

Cuba's Tom Perry said he knew something was wrong about master, and he made up his 'mind never to go on the water.' Perry don't wish ever to go South again, he prefers living in the North. At first sight his honest face was interest and confidence, which good sense and religious trust confirm. He is old, but not Frederick, and smaller and darker. He will do near his brother in Rochester."

Our Boston Correspondence.

Boston, August 11th, 1867.

I am glad to see the praise given to your letter to Mrs. L. Maria Child's admirable book, "A Roman Slave," and the just notice of the same in the Boston Herald. The immediate correction of your statement, there incidentally made, that "Uncle Tom's Cabin" was not "first, or even the first" "great" novel published in slavery.

"Uncle Tom's Cabin" was first published, in weekly chapters, in the columns of the *National Era*, in Washington, D. C., in 1851-2. In 1853 it was published in book form.

The old subscribers to *THE STANDARD* can hardly be reminded that "Archie Moore," a novel in no wise superior to "Uncle Tom's Cabin," and in one particular superior to it. It was written in 1835 by Richard Henry Stoddard (lastly deceased), and printed in Boston in 1836. It is a novel, and a novel of the first class, the first edition of "Archie Moore" should value as a fine gold, and see that, sooner or later, it is placed in some public library for preservation. The title

of the book shows an important fact in the history of those times. It is that Garrison was not a man of the type of the 1836 Boston publisher dared not name to life. Garrison had been mobbed only once before, and the whole daily press of this city, with its weekly "religious" papers as then existed here, violently opposed to any interference with slavery or by the publication of facts showing its character. The State protected its constitutional and legal rights, and presented no obstacle to the publication of the facts. The name of an Abolitionist at that day was to lose countenance with the public, and to incur the intensest disapprobation of relatives and friends.

Rhodes Hildreth was a man of vigor and resolution enough to meet difficulties of this sort without flinching. Though his book could not be published, he came to be printed, and had the first edition put to the press, though few bookdealers were disposed to take it. He had a large number of subscribers, and a large number of young men in this city, Whipple and Hamrell, were already thought somewhat fanciful for the circulation of temperance documents, published a second edition of "Atehy Moore;" and in 1840 a third

The success of "Uncle Tom's Cabin," awakening increased interest in, and demand for, literature of this kind, gave Mr. Hildreth a new opportunity of striking a blow for the oppressed. He had already been in connection with its bringing down the history to the present, and interweaving with his story names (with vivid delineations of the characters) of some of the principal actors in the drama of the slave. He now published "The White Slave," the origin of which was in a circular much larger than the original book, and did excellent service to the cause of the slave by its publication. It was published in 1852, had a circulation much larger than the original book, and did excellent service to the cause of the slave by its publication. It was published in 1852, had a circulation much larger than the original book, and did excellent service to the cause of the slave by its publication.

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